

# MCGILL DAILY CULTURE

Volume 82, Number 8

Carnal and Absurd Since 1911

Thursday, September 17th, 1992



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# No Man's Land too political for Strathearn Centre

BY KATE STEWART

**M**ulticultural theatre group Teesri Duniya has been turned away from the Strathearn Centre, but the centre can't seem to make up its mind why.

Rahul Varma, spokesperson for the troupe, is sure it's because *No Man's Land*, the play they wanted to stage there, is considered too political by the Strathearn Centre's administration.

"It's a clear case of political censorship," he said.

For months, the centre demanded scripts, summaries and letters from Teesri Duniya explaining their play. Finally, Charlotte Thibault, a representative of the coordinating committee at the Centre wrote a letter telling them their work "did not contribute to intercultural dialogue".

Varma thought this was a bit odd. "My intercultural credentials and those of the group pre-date the establishment of the Strathearn Centre. We are a multicultural group. We believe in colour-blind casting," he said.

"Exhibits of dance and costume from other countries (like many of those held by the Strathearn Centre) is exoticisation," continued Varma. "But we speak about our experience and we question it. That's when intercultural dialogue



Members of theatre group Teesri Duniya.

begins."

The theatre group has another reason to believe this is not the real reason for the play's rejection.

The play is about the members of an East Indian family who flee the war between India and Pakistan. The story follows them to

Canada, and fast-forwards to their experiences in a sovereign Québec.

Claude Toupin is the director of the Strathearn Centre. According

to Varma, he told him and three other members of the group the play had been refused because the dates slated for *No Man's Land* fell too close for comfort to the upcoming referendum.

**A**ccording to Tuesday's *Le Devoir*, The Strathearn Centre's latest reason for not allowing the play is that it stereotypes white people. But they did offer Teesri Duniya a stage in the centre after the referendum, so it couldn't have bothered them all that much.

Thibault said the centre reserves the right to refuse to rent space to a group, and that it couldn't function if everyone who was rejected complained about censorship. But *No Man's Land* is the only play ever to have been refused space there.

The immigrant experience in Québec is not always a pleasant one, and sovereignty does not promise any improvement. *No Man's Land* tackles this problem. And that, says Varma, is what scares the Strathearn Centre.

"They are trying to shift the emphasis away from politics," he said. "They say it's a lack of intercultural dialogue, but the real sticking point is the content of the play."

Varma insists the play will be staged somewhere before the referendum. "It might very well be in a church basement, but the play will go on."

## Montréal Reggae Set Free by ARMMUR

BY CATRIONA RICHARDSON

**E**verybody has a Bob Marley track somewhere in their music collection; we all know about Reggae. Yet how many students at McGill really know what is happening with Reggae today in Montreal?

ARMMUR (Association du Reggae Montreais/Montreal's Union for Reggae) is a non-profit organization that has set out to replace disorganization with a structured Reggae network within Montréal.

Despite ARMMUR's progress, Reggae has been struggling. "Bars in the past have used and abused Reggae bands to their advantage," says Cedric Morgan, founder of the collective.

"Disorganized bands made this easy for them to do," he said.

Morgan, a student, Reggae musician, and D.J., believes that Reggae

"roots" in Reggae.

Reggae is politically aware, says Morgan. Here in Montreal where political unrest prevails, Reggae re-

pilation of Canadian Reggae, this tape promotes a unique feeling of unity in language, culture and musical style.

The songs are both catchy and thought provoking. The lyrics, sung in both English and French, approach topics such as Native rights and condemn incidents such as the senseless shooting of Marcelus Francois.

Funding is starting to happen for ARMMUR. Yet with the closing of The Rising Sun, Reggae bands lack a place of their own. As Morgan explains "people need a physical place" that they can associate with the music.

Morgan also mentions how it would be great to see some of the bigger Reggae shows coming to Montreal for concerts. "Reggae could fill up The Spectrum," he adds enthusiastically.

Fortunately, Les Foufounes Elect-

riques (87 Ste. Catherine) has been very supportive of Reggae. Sunday afternoons are now Reggae Sundays. And for the many of you who will miss "Bongos in the Park" on

Sunday at Park Royal, Foufounes will be continuing these Sunday jam sessions throughout the winter months.

**A**RMUR, in conjunction with Foufounes is also presenting the first of eleven reggae shows on the 27th of this month when we will hear Smokey Joseph & the Kisi Band. "Reggae Against Violence. No Justice, No Peace" state the signs soon to be posted. Tickets will be \$5.00.

Tuesday evening is also Reggae night on the community station CIBC FM. Morgan, who hosts the show, mentions that it is the only one in Montréal to play local French Reggae. The name of the show (and of Morgan's Band) is *Dubmatique*. Tune in at 11:00pm, 101.5 on the dial.

"Reggae has a positive message for everyone" says Morgan. "Reggae makes people dance, unites them, opens them up to new ideas and new people. Reggae brings smiles."

Reggae has a lot to offer and as students we have a lot to offer Reggae. By simply supporting local Reggae bands at Foufounes, we can become a part of setting Reggae music free in Montréal.

*Arrasette is available at Dutchies Music on St. Laurent and New Age Records on De Carrière.*



Smokey Joseph and the Kisi Band

is the music of the future.

"It's going to be mainstream in about three years," he revealed to the *Daily*. He also explains that even many rappers are going back to their

sponds by bridging English with French, black with white.

One has only to listen to ARMMUR's new cassette, *Riddeims of Resistance*. Canada's first com-



# Hippy Star Trek flies while Muddy sexism sours double header

BY RACHEL DITOR

McGill Players' Theatre has opened its season with stage adaptations of two original Star Trek episodes, "The Way To Eden" directed by Jeremy Hechtman, and "I, Mudd" directed by Pierre LaRocque.

This is an appropriate christening for the newly named William Shatner University Centre. The famous Captain Kirk was once president of Players' Theatre.

The program for the shows includes a copy of Gene Roddenberry's lyrics to the Star Trek theme that were never used — read them and find out why.

"The Way To Eden" is a great choice of script. The Enterprise takes on a group of hippies who are following their leader, Dr. Sevrin (Anthony Ray Williams), on a quest to find the planet Eden. There is a love plot, a struggle for control of the Enterprise, an insane leader, and an oh-so-relevant-to-today's-society conclusion, and all this replete with song and dance routines.

"Eden" was very energetic and very funny. It capitalised on the low-budget style cheesiness of Star

Trek that will keep the original series in reruns for years to come.

Unfortunately, the same cannot be said for "I, Mudd".

In "I, Mudd", intergalactic rogue Harcourt Fenton Mudd (played by Daniel Nemiroff) is king of a planet full of androids whose programmed duty is to serve humans in order to learn more about them. Mudd is ready to move on and tries, in vain, to swap places with the crew from the Enterprise. In the end there is a battle between the logical and the illogical.

The humour in this production tends to capitalise on the sexist nature of the original series. Everyone knows that Star Trek was no great feminist show, but why did LaRocque choose to reproduce one of the more sexist episodes? Such a move could be seen as a comment on the blatant sexism of the time, but that did not seem to be the spirit of this production.

The androids' monotone delivery gets boring and slows down the pace (save a few scenes featuring Leslie Sellers bug-eyed Alice #1). This is not helped by Nemiroff's

unfocussed performance, and no one is helped by a basically dull plot.

The real fun in both episodes comes from the actors portraying the Enterprise crew.

Terence Bowman (of Radio Free Vestibule fame) plays a very convincing Captain Kirk. Bowman and Andre Costopoulos (Spock) have their characters' speech patterns and physical mannerisms down to a fine art.

Chekov (Robert Mondoux) and Scotty (Lisa Lenihan) also give good performances for this reason. Vocally and physically they are very good mimicks.

Other notable performances came from Eden's crazy Dr. Sevrin (Anthony Ray Williams), and Ed Vickery who plays the singer hippie, Adam, also in "Eden". His hippie ballads were pure cheese whiz.

The S.S. Enterprise has been reconstructed in Players' Theatre to great effect. The set design is not accredited to anyone. Nonetheless, someone should get a trophy for the "Lite-Bright" control board.



Sound Designer Glen Harris did a fantastic job recreating Star Trek sound effects.

The realistic props are a great touch. But, hey, if they can make the Enterprise soar through the theatre at the beginning of each show, surely someone could have been more creative with the transporter.

Overall it's the detailed work that

came from all departments that really make the shows fly — so to speak.

Star Trek is playing at players' Theatre, 3480 McTavish, 3rd Floor. The shows run nightly at 20h from Sept. 10-26. Ticket prices are \$5 students/seniors, \$10 general admission. For reservations and information call: 398-6813.

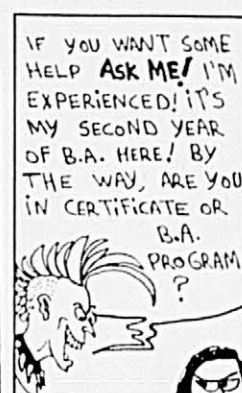
## Words and Pictures



### POWER TRIP



by Jane Tremblay



### CRAMPUS



by Greg Millard





# Disjointed narrative makes for innovative dance

BY CHRISTINE VARGA AND GLEN HARRIS

*L'Odalisque* is Montréal choreographer Carole Bergeron's latest work. The performance is a series of unconnected scenerios viewed by a voyeuristic, mobile audience in a surrealistic world.

In contrast to her last creation, *How are you, Mrs. Brown?*, which displayed the inner turmoil of a 1950s housewife, *L'Odalisque* is not uniform in subject matter.

The disjointed narrative of this production consists of scenes that loosely merge one to the next. They allude to politics, poverty, sexual alienation, violence, conformity in female body image, and medical domination over the female body.

The imagery is powerful. The fragmented narrative is aesthetically manipulated by both set and lighting, while original music and soundscapes augment the morose atmosphere of disconnectedness.

The large, level theatre space is composed of individual scenic areas, only one of which provides a traditional seating



arrangement. Crumbling concrete walls and barren floorspace are integral to the enactment of the varying scenes. One scene uses a wooden board with holes in it to divide the audience from the performers.

In another area, oddly connected chambers surrounded by drywall contain the performers in separate compartments.

Each dancer, with his or her separate role, is much like the subject of a painting, set into

motion, while the audience is able to walk around the entire scene, creating the overall illusion of a gallery filled with contemplative observers.

The lighting serves to illuminate new space the dancers will occupy, serving as an anticipatory signal for the audience to change location. But the dissolution of specific "audience space" offers no privileged view of any of the scenes.

Following the dancers, the

spectators must make the pilgrimage from one scene to the next. (But don't confuse this production with Mount Royal Shakespeare-in-the-Park).

The sound design is perhaps the only flawed element of the production. Although the speakers are cleverly distributed throughout the theatre, some of the music sounded crumpled (though well-composed and appropriate for the programme). Also, some of the montage of crowd sounds and political speeches were clumsily cross-faded.

The choreography itself, for the most part, is a gestural composition, revealing Bergeron's former background in mime. Not only are basic hand motions and facial expressions used, but near life-size cardboard cutouts are manipulated from behind. Props such as grapes, newspapers and crude gynecological instruments are incorporated into the movements which construct each scene.

The dancing itself consists of

rigid steps in which ordinary, simplistic body movements are exaggerated and given a theatrical twist.

The portions of the choreography which involve physical interaction between different dancers are quite engaging, but because of the limited amount of "dance" (in the conventional sense), it is difficult to measure the technical merit of the choreography as a whole.

*L'Odalisque* is a production open to numerous interpretations, with its collage of seemingly unrelated and sometimes disturbing images. It is not a performance for the conservative, classic-loving balletomane.

Bergeron's dance company, *La Grande Murène de Chine*, will be performing *L'Odalisque* at Espace Art & Essai du Building Dance (3755 St. Dominique) until 4 October. Tickets are \$12. For information and reservations, call 842-1887. Be prepared to stand.

## Art show explores Montreal's forbidden zones

BY ELISABETH UNNA

How often do you get off campus and see the grimmest parts of the city? Probably not too often—there is safety in the familiar.

Zone Interdite, Lorraine Carpentier's latest exhibition takes us out from under the wing of campus life in two ways: First, it is located near a hitherto unheard of metro station—Monk. Secondly, it offers a vision of Montréal that contradicts the view of the city as seen from the Arts steps.

Carpentier, a native Montréal, has titled her work *Forbidden Zone*. It focuses not on the comfortable or the aesthetically pleasing aspects of Montréal but rather on the city's "zoned-out" side—the hidden bones of this urban skeleton.

The complete work actually includes photographs taken at night of places which are dangerous for women, yet the *Maison de la culture* chose not to include these in the exhibit. Carpentier feels that her strongest and most revealing works were thus censored.

The exhibit nonetheless depicts a diverse and often desolate Montréal that is at times unapproachable. Carpentier manipulates her photographs by

bleaching and burning the prints and thus strips the city down to its basic elements.

Her work is discursive in nature. It questions the relationship between urban space and human presence. Solid, massive structures combine with worn-out storefronts and alleyways to present a comprehensive picture of a city that seems to have forgotten its inhabitants.

"Centre-ville" shows Montréal from a distance, dwarfed by an imposing sky. The landscape is entirely inhuman. Although man-made, there is little room left for people within this artificial urban space.

Carpentier's images lead one to question one's place in an environment of steel and brick. She hopes the exhibit will provoke discussion as to the relationship between city and dweller, and perhaps open the doors towards new perceptions of an old subject.

Despite the often desolate tone of her work, Carpentier's natural affection for and fascination with Montréal is evident in the diversity of her photographic subject matter.

Zone Interdite runs until November 1, at 6052 boul. Monk and is free.

## stuff + things from ckut

artist	album	label
L7	Bricks are Heavy	Sire/WEA
Half Japanese	Fire in the Sky	Paperhouse/Cargo
Helmet	Meantime	Interscope/WEA
Dim Stars	Dim Stars	Caroline
Laibach	Kapital	Mute/WEA
Sun Ra	Mayan Temples	Black Saint/Fusion III
Dog Bowl	Flan	Shimmy Disc/Cargo
Phleg Camp	Bully My Pushy (7")	Allied
Drive Like Jehu	—	Headhunter/Cargo
Clock DVA	Bitstream	Contempo
various	Cassette Mythos	What Next?/Nonsequitur
Lava Hay	With a Picture in Mind	Nettwerk/Capitol
Pankow	Stupidity	Contempo
Skydiggers	Restless	Capitol
Slov	Shrike Bones	Swerve
Trouble	Manic Frustration	Def American
PJ Harvey	Dry	Island/A&M
Napalm Death	Utopia Banished	Earache/Sony
various	Fortune Cookie Prize	Simple Machines/Cargo
Daisy Chainsaw	Love Sick Pleasure (EP)	A&M
various	Sextetos Cubanos	Arhoolie/Fusion III
Jesus Lizard	Wheelchair Epidemic (7")	Touch & Go
Furnace Face	Just Buy it	One Handed Records/ Cargo
Jackson Delta	Looking Back	self/ Cargo
Randy Weston	The Spirit of Our Ancestors	Antilles/A&M
various	Musicworks 53	Musicworks
The Angstones	Kommen een der Karz	Canal
Jimmy Cliff	Breakout	JRS/BMG
various	Contemporary '91	Contempo
Roots Roundup	What We Do	Groundup Music/ Cargo
Canray Fontenot	Louisiana Hotsauce	Arhoolie/Fusion III
Artie Shaw	The Last Recordings	Musicmasters/Polygram
Jody Grind	Lefty's Deceiver	DB Records
Peter Garland	Border Music	What Next?/Nonsequitur
JC Lodge	Tropics of Love	Tommy Boy/Isba

CKUT'S charts are based on the amount of airplay received.



# Nawrocki surprised by lack of male tongues

BY DAN ROBINS

Local agit-popper Norman Nawrocki brought his latest doings to the Alley last Saturday, leading a 200-strong audience through the ins and outs of gender politics in the '90s.

Taking a summer-long sabbatical from Montréal's rebel news orchestra Rhythm Activism, he whipped up a one-man show called "I Don't Understand Women", designed to get men talking to men about what fuckheads we generally are.

On the way, he touched on Mrs. Robinson's How to Give Head to a Woman class, the Alternatives to Fucking Video and a feminist revolution in Vancouver.

The tone of the show was incredible hilarity most of the way through, with occasional dips into the really depressing. Nawrocki takes on over a dozen characters, each with a different perspective on matters sexual.

The original idea was to force men to confront their own sexism by dealing with issues of discrimination, harassment and assault in a way that couldn't be dismissed as being from "some feminist". That way, Nawrocki hoped "to counter

some of the anti-feminist backlash against women".

Most of the dialogue in the show comes verbatim from interviews Nawrocki conducted with dozens of men and women in bars, restaurants and parties.

Because of this, even though the characters were essentially caricatures, "the caricatures weren't off-base," said Nawrocki. He added that several men had approached him after the show to tell him that he had accurately depicted typical male culture.

But despite Nawrocki's intentions, only a score of men showed up—making it hard to find enough male tongues for one gag.

He later noted he "should have expected" low male turnout. Luckily "the show meant a lot to women". Certainly they were laughing the loudest.

Both in the post-show discussion period and in private conversation afterwards, women told him he had dealt honestly and truthfully with women's experiences in a misogynist world—largely because of his use of women's own words to describe these experiences.

The lack of men and the enthusiasm of women showed that Nawrocki's original aim for the

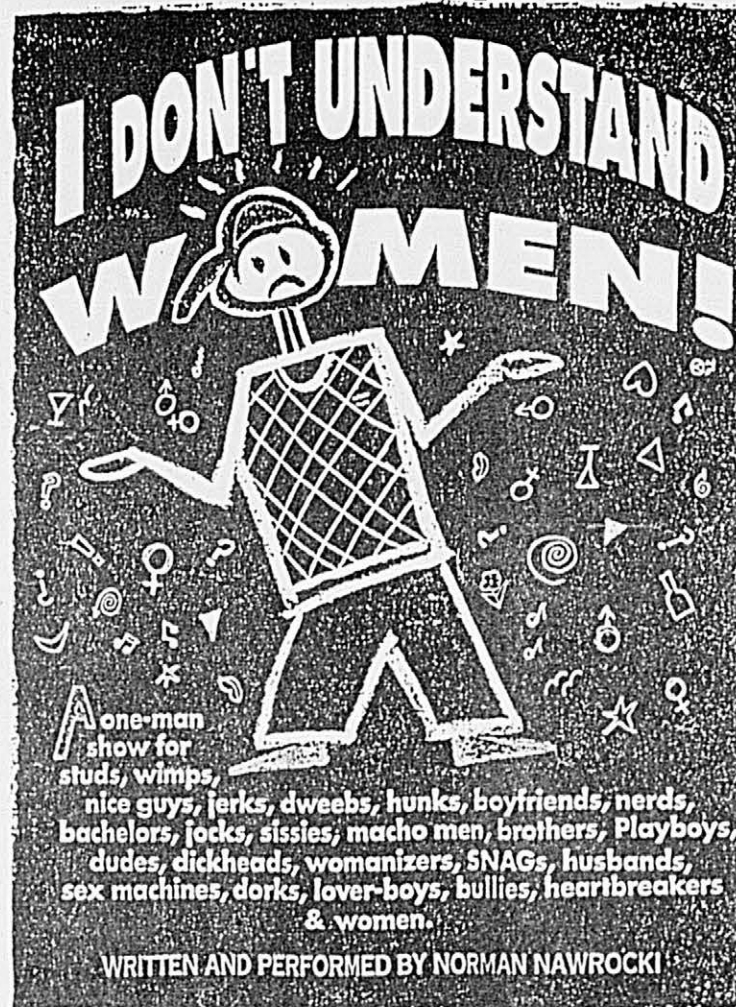
show had been too limited, as he later admitted.

It came through strongest at the end of the show, when he was trying to get men to discuss their feelings about the show. The clue was that he was asking women to be silent, a questionable request at any time. The verification came when women had much more of interest to say than the men—certainly what the women were saying was of more value for men than anything we might have come up with.

The show's not going to bring anyone the full distance, but should provoke thoughts in the head of even the most lunkheaded. The humour allows Nawrocki to say a lot of things that the average guy might find easy to block himself from, if he weren't laughing so hard at the same time.

Women likely won't learn from the show—they already know this stuff. But that didn't seem to distract from their enjoyment last Saturday.

Though the show touches a lot of bases, there are holes, the biggest being the lack of any discussion of how homophobia infects relations between men and women (only one character, a man, is other than straight). Nawrocki said he plans to correct this with a similar show next



year dealing with homophobia. "I Don't Understand Women" will be showing up at irregular intervals both on and off campus—keep

your eyes open for posters (McGill residences will likely be the next venues). If you're interested in booking the show, call Norman at 844-6562.

# Conceptual art loses revolutionary slant

One Hundred Days of Art was boring

BY NOAH QUASTEL

This year's "Cent jours d'art contemporain" at the Centre International d'Art Contemporain de Montréal is a really big collection of conceptual and installation art. Too bad so much of it is so dry and boring.

In attempting to reject the consumerist nature of traditional sculpture and painting, much conceptual art demands an ascetic, purely intellectual piecing together of the ideas of the work.

Amid whirring machinery, or black and white photography with text, the viewer is left to interpret the deep conceptual meaning of the work. Far too often with these works, any sort of enjoyment or pleasure on the part of the viewer is suppressed in favour of some sort of deep truth such as the indeterminacy of linguistic meaning.

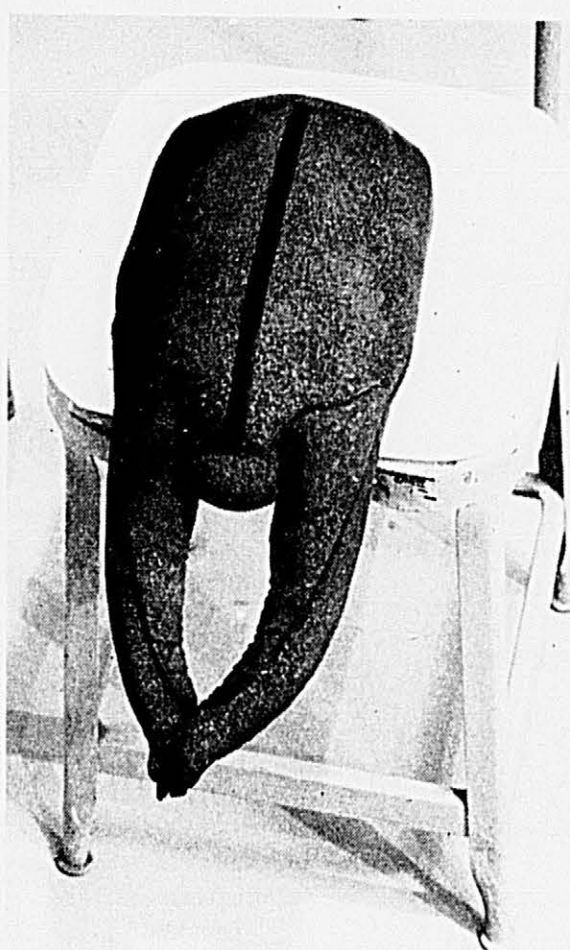
This approach all too often confuses bourgeois escapism with art that is broadly approachable and understandable. So instead of appealing to people who merely have money, this art only appeals to an extremely small and elitist group of intellectuals.

This old-style conceptual art was popular among Marxists in the '70s, and continues to be popular in Montréal—and dominates this show (though judging from the show's corporate sponsors, it has lost its original revolutionary slant).

Fortunately there are still a few creative and entertaining pieces in the show. Here are some of the better pieces.

## Some favourites

Upon entering the exhibition entitled "Vues d'ensemble", one's presence activates Denis Rousseau's



*L'installation de l'indifference.* Sounds of a riot and loud music accompany the whirling of a huge overturned hemisphere that hangs from an old church steeple.

A television set located in the window shows men brawling. What the hell is this? One thinks as one

waits for one's heart to resume beating. Here, issues of the spectacle-like nature of religion and the juxtaposition of a riot in the church are expressed in a way that is amusing and tantalising.

Stephen Schofield's "Le corps de l'enfant" is a collection of stuffed stockings made to look like headless torsos. Individual torsos are stretched, bent or hung on old rusty school desks or doctor's tables. Schofield provides a quote from Bertold Brecht: "A raging stream is called violent but not the streambed that hems it in."

These pieces evoke the mutilation caused by an oppressive system—the cold quiet institutional violence that undermines our daily existence. Are these contorted bodies those of women forced to exercise by social pressure or are they the victims of an impersonal medical system?

The name of the show suggests

the early formation of children by societal norms—while the cold gruesome feeling of the show suggests the results of that sort of child-rearing practice.

Each torso and table combination constitutes a separate piece. After the initial shock of seeing the combination of works as a whole one can see quite different themes in each piece. The torso and table configuration becomes a whole language in which a variety of moods and themes can be worked over.

A little preachy and distilled but still at least bearable is Céline Baril's *Barcelone*. Upon entering the piece one finds a small box with tourist trinkets from Barcelona, Spain. We see little metal models of La Sagrada Família—the cathedral Antonio Gaudi designed. A backlit table of slides confirms the tourist's view the city—the slides seem to be mostly of Gaudi's various architectural feats dispersed throughout the city.

But then in another room one sees a film loop with shots of Franco's fascists marching through the city. The loop includes some stills of paintings by Goya, including one of Napoleon and the one of a soldier being shot (you know the one). The film loop also includes museum workers demonstrating.

A further room contains huge, empty oversized slides. Another room features a film loop depicting a children's carousel being projected onto an oversized model of a slide carousel.

Here we see many traditional themes of conceptual art such as

the documentation of documentation. Here, the selection of documents is relativised to the aims and interests of different approaches.

Visual art, and its commodification in the form of tourist-oriented 'culture' is very much implicated as constitutive of the documentation.

Not only do Gaudi and Goya take part as the subjects of our investigation into Barcelona, but form our investigation as well. So it is really our own perspective that gets revealed by our investigation of the other. Ho hum.

Probably the most interesting of the works were those that shirked from overt preaching and pretension. In keeping with the general theme of science and art, Paul Lacerte's *Documents* includes stereoscopic photos of city life. If you have never seen stereoscopic photos before, they can be pretty amazing.

Also worth noting are the fake landscapes of Holly King. These are big photographs of miniature fake landscapes, made to look like real landscapes. They look good and make fun of landscape art and the so called reliability of photography simultaneously.

Alain Paiement's *Amphitheatre anatomique* consists of a photo of an amphitheatre displayed on the outside and inside of a polyhedron. Little windows let one see the inside. I have not had my spatial vision so radically reformulated in a long time.



# FurnaceFace makes for funky pollination



BY AMANDA ARONCHICK

"Hey there Tipper, try and censor this: Fuck you. Fuck you. Fuck you. Eat shit."

These are FurnaceFace's thoughts on the wife of the next Vice-President of the United States of America, from their

song "We love you, Tipper Gore".

According to the band, they take an "aggressive humanitarian stance against censorship, sexism, racism and materialism" on their second release, *Just Buy It*.

It's been a year and a half since they last came to Montréal, but they managed to draw a big crowd to their Saturday show at FOUFOUNES anyway.

Though gimmicky (for instance, having two men, one dressed as a tulip and the other as a bumblebee, pollinate on stage), their live show is both energetic and entertaining. Their combination of wit, politics and keen fashion sense — not to mention funky music — makes them definitely worth seeing.

Their eclectic sound is a mix of funk, punk, rap, ska, country and hardcore. Covers included

the Dead Kennedys' "Nazi Punks Fuck Off" and Bon Jovi's "Wanted Dead or Alive".

Bassist Tom Stewart, guitarist Patrick Banister and drummer Dave Dudley formed FurnaceFace after their previous band, Ottawa's Fluid Waffle, broke up in '89. They released a full-length tape called *Let It Down* and were joined in 1990 by Marty Jones, a keyboardist and sampler from Honest Injun, also of Ottawa.

"There's a wicked Ottawa scene, that's one of the things that keep us going," Stewart told the *Daily* after the show. "We have a label set up that's a vehicle for us and Mystic Zealots, to kind of push our stuff. There's also some really good hardcore bands, good pop bands, even some females in the scene, believe it or not."

The band's lyrics often discuss difficult topics in a light-hearted yet politically sensitive manner. For example, their second release features a track called "She Thinks She's Fat" about a bulimic girlfriend.

"It's kind of a difficult song," said Stewart. "I originally wrote

it when I was going out with this girl and she said the thing that I've heard so many times — 'Oh, I'm so fat, and I can't wear anything, do you think I'm fat?' — which I can totally understand but it just drove me over the edge and I sat down and wrote this acoustic song.

"I think the song is very successful in that it really touches people's nerves. A lot of people don't like it at all, they think we're making fun of bulimics and looking at it from a very male perspective, which I hope we're not. There are a couple of lines in it that I'm not that comfortable with. I regret now that we put the lines in about the vomiting — it's not the sort of thing that should be treated lightly."

FurnaceFace are in the midst of writing songs for a third release, and hope to perform the new material on their upcoming Canadian tour. The tour kicks off on October 6 but does not include dates in Montréal. Still, they're only two hours away — with any luck, they'll be dropping by before too long.

## PiL concert could have used a fried banana sandwich

BY DOUG McDONALD

Old blue eyes was back in Montréal Tuesday night. No, not Sinarta — even worse cheap showbiz cheese than that, John Lydon and Public Image Limited.

Lydon had a name made for him in his late teens as the obnoxious frontman for Malcom McLaren's Sex Pistols. Anyone who doesn't know who the Pistols were is either from Antarctica or Charles Taylor, so I won't waste precious dead tree space with a musical history lesson — suffice to say they were BIG.

In 1978 Lydon left the Pistols after 18 months to do bigger things. But in his career move he unfortunately overlooked one crucial factor — he has no talent. So for the last 14 years PiL has been able to maintain viability almost solely by resting on the fame of Lydon's association with McLaren's band.

This in mind, it was no surprise to see Tuesday night's show flop, an embarrassing display of boring clichés. Quite honestly, Brian Adams plays with more authentic passion and a harder edge than this pack of thirtysomething geezers.

Of course, the original PiL, the one that wrote the few decent songs "Not a Love Song" and "The Public Image", has long since split, other members citing Lydon's unbearable personality and utter lack of musical ability as their reasons for leaving.

The one saving grace of the PiL



PHOTO CREDIT: TONY REVROY

show was that Me Mom and Morgentaler opened up, thus giving the audience a bit of good music to make the night less pointless. As the Morgentaler family prepared to leave the stage after their set, the audience cried for more (in anticipation of their fate as PiL fans), to which the saxophonist responded, "We gotta leave some time for the Elvis Presley of punk rock."

True to this observation, John Lydon strutted on stage in true Las Vegas sun-god style. Obviously well into his mid-thirties, Lydon was overweight, out of shape and constantly washing down shots of Grand Marnier with orange Gatorade — the only thing missing were the fried banana sandwiches.

Between boring and dispassionate tunes, Lydon would yell at the

soundman for making his voice sound so bad (hint: it wasn't the soundman's fault). Lydon also repeatedly blew his nose onto the stage and occasionally spat on the floor, these symbols of 1978 rebellion a tad boring in 1992.

The crowd were mostly too young to remember or too old to forget — under 16 or over 27, some still sporting mohawks and red leather motorcycle jackets (the poodle skirts and greaser haircuts of the punk generation).

The concert peaked when Lydon came on stage. Some people started pogoing and others moshing, but then the calm relaxing strings of PiL put everyone into a deep sleep, and at the halfway point most people were just standing there and staring, others anxious to get their money's worth began to punch and kick each other, for no apparent reason.

Fortunately, just about the time I realised I'd rather be at home re-reading the General Information and Regulations section of my McGill Calender, I was thrown out on my *derrière*. Apparently *Daily* photo editor Tony Revoy really pissed off some bouncer types by taking more pictures than PiL thought proper. When I asked why the band was so suddenly adverse to the photographer I was punched and then dragged out of the spectrum with Tony and Tony's camera.

All this while Lydon humoured himself by screaming into the microphone, "Get out! Get out of my show!" All I could say was sure, man, where's the door?

## Me Φ Me Tired of talking about his penis and his sneakers

BY ROB COSTAIN

One  
Me Phi Me  
BMG Music

**ME Φ ME Pledge:** Some people desperately want to be a part of the crowd. Some people are special, they stand out in a crowd... And then there's the ME Φ ME. WE STAND ALONE.

Me Phi Me is a 21 year-old rapper/beat poet from Flint, Michigan who has borrowed very loosely from Black fraternity culture and given it a positive twist. The "Phi" refers to the Greek letter used in the names of most major Black fraternities, and "Me" refers to "I", the individual.

His rap poetry about social ills and the decay of relationships comes from a youth spent growing up in a poverty-stricken neighbourhood of Flint (a city whose sad decline as a result of the collapse of the local auto industry was brilliantly detailed in *Roger & Me*).

Me Phi Me's approach to rap is to instill it with more positive imagery than one encounters with many established acts. The emphasis is on positive self-image and personal growth "for the diversity of people" as the key to achieving equality. Me Phi Me's approach focuses more on participation and confronting problems than "looking out for Number One".

According to Me Phi Me, who

started out on street corners "rhyming & rapping", "I got sick of talking about my penis and my Adidas sneakers, so I decided to just write for myself." Me Phi Me refined his hip hop into what he calls "Big-Beat Poetry".

Where most rap relies heavily on samples and found music, Me Phi Me's poetic rap style attempts to forge its own musical ground. Traditional rap elements, such as sampling, are there. But what makes One stand-out is the way the poetry contrasts with a fresh musical backdrop. The sound is clean and pop-oriented — production is lush and free of clutter.

The result is an interesting debut album with a warm sound and a strong melodic foundation, reminiscent of ensembles like De La Soul, Dream Warriors, Disposable Heroes of Hiphoprisy and P.M. Dawn.

The album is framed with "steppin'", a chant/dance form which evolved as a signature to distinguish between the different black fraternities.

Striking acoustic guitar chords blend with a hip hop back-beat, samples and funk arrangements for a rich sound which makes for a refreshing change from bland pop and violent and sexist "in your face" rap styles.



## events

## Thursday, September 17

**Survivors of Sexual Abuse by Therapists:** RAPT is holding an open house from 12h to 20h, 4095 Conte des Neiges, apt. 2. For info: 934-6395.

**Recent Trends in Risk Assessment:** a lecture by Dr. John C. Bailar will be presented today at 13h by the department of epidemiology and biostatistics, 1020 Pine W.

**CKUT-Radio McGill** is looking for volunteers. Interview workshops will be held today at 18h. Applications can be found in B-15 of the Onion building. 398-6787.

## Friday, September 18

**The Women's Union** is looking for progressive volunteers to care for children of single mothers. 3 hours a week. 16h in Union 423.

**The Caribbean Students' Society** is having a general meeting at 18h30 in Union 425/426. All are welcome.

**The Concordia Queer Collective** presents the "New Kids in the Hall Building" Dance. Doors open 21h, close at 23h. 1455 de Maisonneuve W.

## Saturday, September 19

**An Introduction to Sound Studios** will be held at PRIM, 3981 st-Laurent, #318 for FREE! 13h to 16h. Info: 849-5065.

**The Trotskyist League** presents Nationalism and Counterrevolution in East Europe, with speaker Yossi Schwartz. 1710 Beaudry, 19h30. For info call: 849-6540.

**Live Music at the Yellow Door:** first coffee house of the year! Door Opens 20h every Friday. 3625 Aylmer. For info: 398-6243.

## contributors

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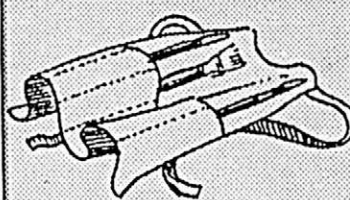
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# Physics god speaks on film



BY TIM HORNYAK

Remember a *A Brief History of Time*, that user-friendly guide to theoretical physics which you might have bought a while back, but never finished reading?

Well, documentary man Errol Morris (*Gates of Heaven*, *The Thin Blue Line*) is out to save the day if you've been a tad confused by black holes, naked singularities, or imaginary times. The film is based on physicist Stephen Hawking's 1988 best-seller, which explains some of these phenomena.

But Morris's film is far more than a layman's look at Hawking's groundbreaking theories. It might

be dubbed "A Brief History of Hawking" for its fascinating tale of both the scientist and the man, a victim of Lou Gehrig's Disease—an incapacitating motor neuron disease.

With a careful minimalist tack, Morris shifts between a slowly-revealed, mysterious, wheelchair-bound Hawking and each of the eighteen friends, colleagues, and family members who take turns describing, often in colourful anecdotes, Hawking's life and ideas.

A few of these folks (particularly the crusty old Brits) are so extraor-

dinarily peculiar that the movie would probably float if it were based entirely on them. Theirs are secondary roles though, filling in the spaces of Hawking's childhood with stories of his love of board games and Scottish dancing, his adventures as a sci-whiz kid student, and his audiences with the pope.

Yet *A Brief History of Time* always returns to the space guru himself. Having lost his voice in a tracheotomy, Hawking, with his dry humour and casual wit, narrates his story via a special computer speech synthesizing program. The metallic voice greets us with a question: "Which came first, the chicken or the egg?" It moves on with a warm, robotic equanimity to examine elusive phenomena such as horizons of black holes, the possibility of a universal "Big Crunch" sometime in the distant future, and coping, especially communicating, with Lou Gehrig's Disease.

As Hawking notes, the disease was the one thing, ironically, which enabled him to focus his mental abilities on theoretical physics. He had been a brilliant but lazy Oxford student before his diagnosis in the 60's.

Ironies aside, *A Brief History of Time* succeeds in terms of its presentation as well. To the accompaniment of Philip Glass's airy score, director Morris takes the viewer through the interviews with calm lucidity and confidence, illustrating Hawking's theories with animated charcoal sketches and live

action shots. Morris has taken a good deal of care with the photography and lighting of the interviews, and had no less than twenty-nine sets built in a London studio.

Compelling and beautifully wrought, Morris's treatment of Hawking's themes takes into account the mortal and immortal, caught up in the film's opening image: the infinity of silent, starry space being probed by a tiny, human clicking - Hawking's fingers working the synthesizer, ever striving to achieve a unified theory of physics, and to "know the mind of God".



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# Singles captures that twentysomething feeling

BY JENNY EDWARDS

What Fast Times at Ridgemont High was to the white, american high school teenager in the early eighties is what *Singles* is to the white, american twenty something crowd in the early nineties: a portrait of their generation.

Not surprisingly, Cameron Crowe wrote the script for both films. However, with *Singles* he can now include director and co-producer to his credit.

*Singles*, like the name suggests, is about the trials and tribulations of six Seattle urbanites searching for true love.

Steve (Campbell Scott) is a city engineer who, after a failed relationship, vows to concentrate solely on work. However, it is precisely at this moment that he finds himself falling in love with Linda (Kyra Sedgwick) also recently wounded. They meet in a nightclub and initiate a relationship in which they gradually learn to trust one another.

Cliff (Matt Dillon), the frontman of a struggling rock group named

Citizen Dick, is not interested in devoting time to a relationship, feeling it might get in the way of his band's future success. Janet (Bridget Fonda), a coffee-shop waitress with aspirations of becoming an architect, yearns for Cliff and seems willing to go to any length to get his attention.

Smaller roles belong to Bailey (Jim True) who is Steve's happy-go-lucky buddy content to be single and give advice to the lovelorn and Debbie (Sheila Kelley) who is sure that haute couture and a video dating service will help her find Mr. Right.

Crowe has proved he can satisfy our generation's short attention span and desire for fast paced entertainment MTV-style. Scenes never seem to last for more than one or two minutes. With each blink of the eye, the scenes have changed as have the characters and their situations.

He has also proven himself, along with his cast, masterful at creating

sensitive but stereotypical portraits of each one of these characters.

In a particularly endearing scene, Janet, debating whether or not she should call Cliff or wait for him to call her, decides that if she gets her crumpled up paper in the basket "that's fate telling me to call him."

Not only does Crowe know the twenty year old, but he also knows exactly what appeals to the twenty year old. For those who want a taste of the explosive Seattle music scene, Crowe delivers by including cameos of Chris Cornell and Pearl Jam, club performances and a fantastic soundtrack.

Go and see this film if you're twenty something and want to get reacquainted with yourself or even if you're not twenty something, but want to see what this generation is all about. *Singles* does not put up any facades; it's real, honest and funny. Add a first-rate soundtrack to that combination and who can resist?

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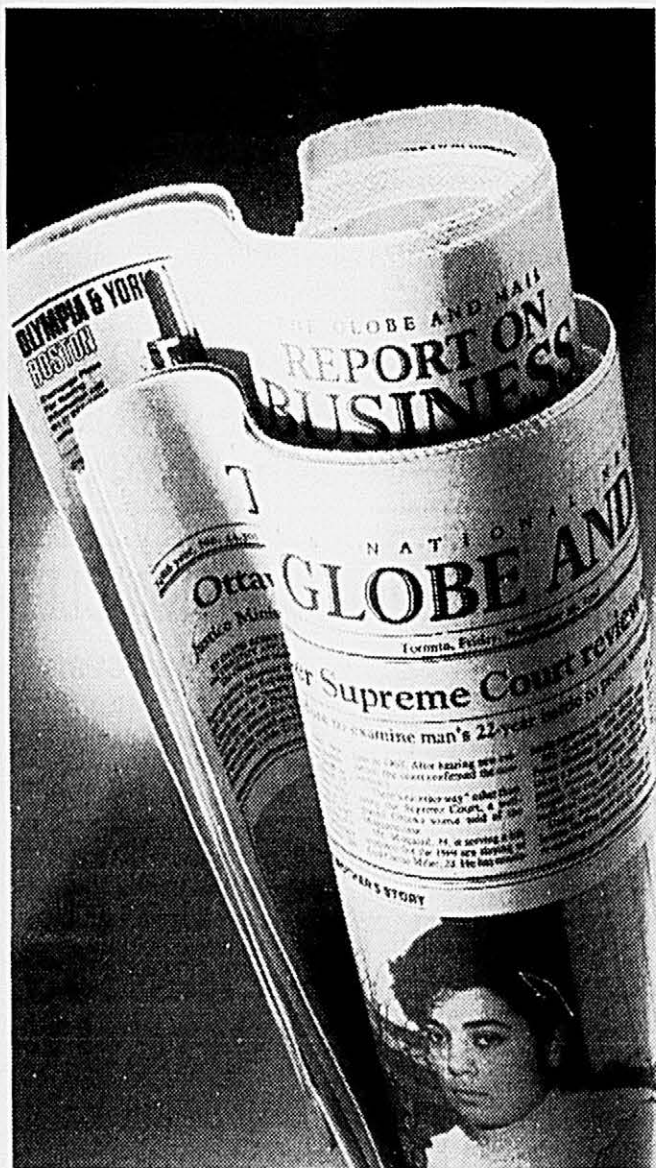
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### 12 - Personal

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**19 year-old Finnish girl** wishes to work as au pair in English-speaking family in Montreal for 6 months starting in September. Call Jodi: 398-3845.

**Seeking Leslie, male,** student, Hungarian heritage, age 23. Last seen August 14 giving an early morning walking tour of University of Toronto. Please call collect: T. Szekely, Houston 713-961-1478 after 6 p.m. or (day) 713-522-3911.

### 13 - Lessons/Courses

**The Linguistic Exchange Club.** "Practice another language, make a friend" Exchange your language for English, Français, Español, Deutsch, etc. \$60 yr. (\$30 students) 592-5118.

**Score well on the LSAT, GMAT, or GRE!** Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

**Come and practice your French** with francophones. Club Hall 1/2. Half. Tel.: 465-9128.

### 14 - Notices

**Post Office - Variété David Cho,** 2001 University. Open Mon.-Fri. 7:30 a.m.-6:00 p.m. We offer parcel service, special delivery, registered mail, money orders, etc.

**Computer Flea Market Thursday,** September 17, 12 noon - 9 pm. Hotel Europa, 1240 Drummond corner Ste. Catherine. Don't miss the bargains on new and used IBM compatible computers, laptops, supplies, parts, printers, software, peripherals, books. Admission \$5 (\$4 with this ad). Dealer tables available 630-6351.

### 15 - Volunteers

**Volunteers needed at the Montreal Neurological Hospital.** 3 hrs./week. If interested in visiting patients, attend the compulsory meeting on Thursday, September 17th, 4:00 pm at the MNH (3801 University St.).

### 17 - Parking

**PARKING.** Parking for small cars for rent now one minute from campus. End your circling the block and ticket blues by calling 481-5911.

# TOTALLY INSCENE

SHOW US YOUR STUDENT I.D. CARD AND GET

## \$2.00 OFF

ANY OF THESE HOT RELEASES



**HELMET**  
Meantime

Mind boggling arrangements, mixed with seething vocals give you the unleashed, furious rantings of Helmet.



**SKYDIGGERS**  
Restless

Digging down deep into your soul, the acoustic and electric passion of the Skydiggers is truly inspirational.



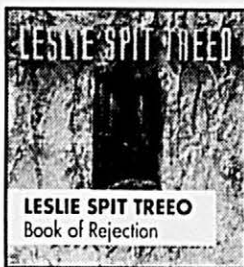
**THE SOUP DRAGONS**  
Hotwired

Scottish himmakers, The Soup Dragons are alive and kicking, bringing killer guitar riffs back to the dance floor!



**SUZANNE VEGA**  
99.9 F°

Suzanne Vega's flirtatious approach to popified folk on 99.9 F° can only be described as steaming HOT!



**LESLIE SPIT TREEO**  
Book of Rejection

A bright light in the realm of folksy, urban soul, the Leslie Spit Treeo shines through on Book of Rejection.



**SHAKESPEARS SISTER**  
Hormonally Yours

Danceable and deep, this female duo's poetic pop is out of the ordinary... and that's exactly where they want to be.



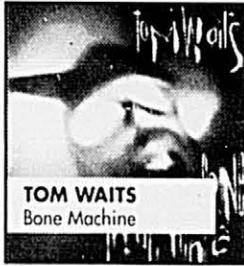
**SONIC YOUTH**  
Dirty

Alternatively speaking, there's no alternative to the Sonic Youth experience. An excellent album.



**RAMONES**  
Mondo Bizarro

What do you get when you put some twisted rockers on tour for 18 years? A great collection of classic tunes.



**TOM WAITS**  
Bone Machine

Innovative is an understatement for this eclectic conglomeration of sound and soul.



**MATTHEW SWEET**  
Girlfriend

Harnessing a new style of rock and roll for the '90s, Sweet combines pure melodies with cutting riffs and rhythms.



**MIKE OLDFIELD**  
Tubular Bells II

This multi-talented man creates a unique tapestry of instrumental magic, innovative sounds and fascinating melodies.



**LENIN & MCCARTHY**  
The Twenty Fifth of May

Killer beats and opinionated lyrics are what these British boys are all about. These tracks really scream.



**PUBLIC ENEMY**  
Greatest Misses

These dudes with an attitude have gone where no rap group has gone before, and they're still going!



**SCREAMING TREES**  
Sweet Oblivion

A combination of soul and passion, Screaming Trees create an album full of personal exploration and expression.

HMV reserves the right to limit quantities. Offer valid until October 31, 1992.

# HMV

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Carrefour Laval • Centre Rockland • Place Alexis Nihon • Les Promenades St. Bruno • Les Galeries d'Anjou

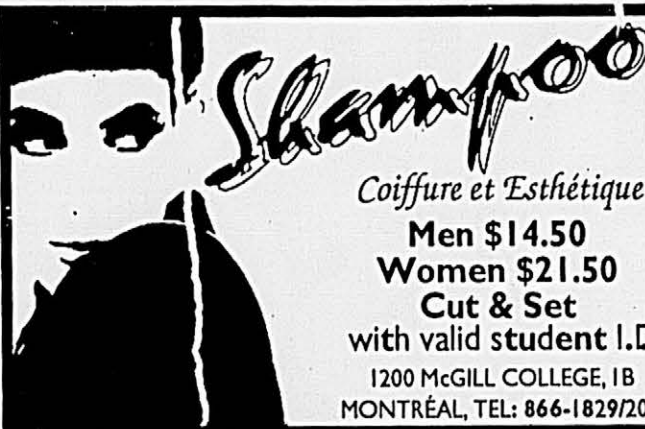


In colluding with Satan I always find it advantageous to attend all the meetings.

- Today, staff, 17h.
- Tomorrow, news-writing seminar with Al Nerenberg, 14h.

In the Shitter Building,  
Sweet B-03.

The room with no windows.



**Shampoo**  
Coiffure et Esthétique  
Men \$14.50  
Women \$21.50  
Cut & Set  
with valid student I.D.  
1200 MCGILL COLLEGE, 1B  
MONTREAL, TEL: 866-1829/20

## DAILY PUBLICATIONS SOCIETY Board of Directors Meeting

Tuesday Sept. 22, 1992  
4 pm - Room B 03 Union bldg.

**YOU KNOW WHO YOU ARE!!**

Leave a message with your  
phone number for Michele  
Shemie at the Business Office -  
398-6790 or 6791

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DEPARTMENT OF ATHLETICS

# Campus Recreation

FALL 1992

## Instructional Registration Continues

08:30 TO 18:30 HRS.

CAMPUS RECREATION OFFICE (G-35)

**SPACES ARE AVAILABLE IN THE AREAS OF:**

Aquatics  
Dance  
Fitness

Martial Arts  
Outdoor Pursuits  
Racquet Sports

Varia

## Intramural Ice Hockey Registration

TUESDAY, SEPTEMBER 22, 1992  
08:30 TO 17:00 HRS.

CAMPUS RECREATION OFFICE (G-35)

\$315.00 per team (minimum of 12 players)

- Space is limited
- All teams **MUST** be represented at the Captains' Meeting on Tuesday, September 22nd, at 18:30 hours in the C.O.T.C. Lounge of the Gym. A team that is not represented will not be included in the league.
- Please note that registration deadlines are strictly adhered to.
- Equipment is available on a rental basis at a cost of \$16.00 per player per season

**SPACE IS LIMITED - REGISTRATION IS ON A FIRST COME, FIRST SERVED BASIS**

**CAMPUS RECREATION OFFICE G-35  
CURRIE GYMNASIUM  
475 PINE AVENUE WEST**

**INFORMATION 398-7011**